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A GREAT BOOK OF ADVENTURE

By SIDNEY DARK

(Joint Editor of JOHN o' LONDON'S WEEKLY.)

HERE is no place under heaven where so many thrills are to be found as in a well-stocked library, and there is surely no work ever published so conducive to exciting mental adventure as the *Encyclopædia Britannica*. In a sense, its title is misleading. It suggests a mere book of reference, one of those useless but unexciting compilations to which one goes to discover the date of the Battle of Crecy or the birthplace of Tasso. In sober fact, the *Encyclopædia Britannica* is a *book* in Charles Lamb's sense of the word. Its twenty-nine volumes are a vast accumulation of excellently good reading. In them—to select a few instances at random—the reader with literary curiosity can find an essay by Matthew Arnold on St. Beuve; Theodore Watts-Dunton's incomparable essay on poetry; another by Maurice Browning on Taine; others by Austin Dobson (who knew the eighteenth century better?) on Addison, Fielding, Hogarth and Richardson; much information from the learned Mr. Edmund Gosse on the various Scandinavian literatures; an essay by Professor Saintsbury on Balzac; another by Mr. Clement Shorter on Charlotte Brontë (whom the ribald allege that Mr. Shorter invented); another by Leslie Stephen on Carlyle; another by Robert Louis Stevenson on Béranger; another by Mr. Arthur Waugh (who has, alas, given to publishing what was meant for literature on William Morris); and others (perhaps the plums of the collection) by Swinburne on his gods—Victor Hugo and the Elizabethans.

I say nothing of the innumerable articles, doubtless of the first value, on the innumerable aspects of the innumerable sciences, for of the sciences I know next to nothing. But apart from the entirely literary contributions one may pick out, again at hazard, Eduard Bernstein on Karl Marx, Lord Bryce on the United States' Constitution, Andrew Lang on apparitions, J. A. Symonds on Machiavelli, William Morris on mural decorations, G. W. E. Russell on Gladstone, Dr. Nansen on the Polar regions, and

Lord Northcliffe on newspapers. The list of authors and their subjects will make any editor green with envy.

To test the *Britannica* as a source of information and adventure, I have run through, almost casually, the headlines in the current number of the *Times*. The first that strikes my eye is "Penny Omnibus Fares Again." I remember that the elder Mr. Weller spoke of the omnibus as a thing that goes up and down in the City, and the *Britannica* tells me that the first appearance of the bus was as the *voiture omnibus* in Paris in 1828, and that the name was used by one Shillibeer for a vehicle he ran on the Paddington Road in 1829. "Princess Mary at Brighton" is the next headline to catch my eye. I turn up Brighton and am thrilled to learn that in the year 1086 the people of that town, then, of course, a village, had to pay a yearly rent of four thousand herrings, that in 1285 Brighton had a constable all to itself, and that in 1333 its assessment was half the assessment of Shoreham. Then my eye catches the line "Moplahs Desperate," and the *Encyclopædia* tells me that the Moplahs are descended from Arab immigrants in India, that they have always been very troublesome persons and that they particularly dislike Hindoos. "Dear Postage" is the next headline. Of course one knows all about Rowland Hill and the penny postage in England, but it is exciting to learn that long before Rowland Hill was born, as long ago as 1680, the people of London had far more extensive postal facilities than they had 160 years ago. Letters and parcels up to a pound in weight and ten pounds in value were registered, carried and insured for a penny. There were ten deliveries a day in the central part of London and six in the suburbs. There is not so much in progress after all.

A reference to the "Public Trustee" set me to read a long and learned article on Trusts and Trustees, from which one learns the suggestive fact that the use of trusts in England was the invention of ecclesiastics who were anxious to escape the provisions of the laws against Mortmain by obtaining

the conveyance of an estate to a friend on the understanding that they should retain the actual profit and enjoyment of it.

"Southwark By-election" set me reading about Southwark, still largely known to Londoners as "the Borough." Southwark is full of literary associations. Shakespeare acted in its Globe Theatre. Chaucer's Canterbury pilgrims rested at its Tabard Inn. Charles Dickens's father was imprisoned in its Marshalsea prison. A big headline "Lessons from the Apocrypha" sent me to a comprehensive *Britannica* article by Dr. Charles which gives the story of the Apocryphal books both of the Old and New Testaments. The article is full of extraordinarily interesting information. For instance, in the Apocryphal book of James there is a legend that the Virgin Mary lived in the Temple at Jerusalem in the manner of a vestal virgin or of a princess of Isis and that our Lord had brothers who were the sons of Joseph by a former marriage.

I quote these haphazard examples as proofs of the *Britannica's* thrills. In addition, it contains in-

numerable biographies, authoritative and critical, of everyone of whom one has ever heard and of many people of whom I at least had never heard before. The names of the men and women who have distinguished themselves in their day and generation, and whose names you and I have forgotten, are legion; but the *Encyclopædia* tracks them all down.

It is interesting after two or three hours' personal adventures with the *Encyclopædia Britannica* to discover how wide-world is its appeal. Within the last few weeks sets have been sent to Sierra Leone, to Fiji, to Iceland, to Siam, to Nyassaland, to Uganda, to Mexico, to Burma, to Angola, to Estonia, to Palestine, and to almost every other place on the face of the earth. Wherever the *Britannica* goes, it carries much more than information. It carries fine writing, authoritative explanations, guidance, thrills. It is more than a book. It is more even than a library. It is a miracle.

Now, having written this, I am going to discover some more things that I do not know.

"THE VOICE OF AUTHORITY"

TOO much emphasis cannot be placed upon the fact that, whatever the subject, the *Britannica* speaks with the voice of authority. That is one great fact which distinguishes the *Britannica* from any other encyclopædia in any language. It is the one work in which every article is written by an acknowledged master of his subject—a great expert, a clever specialist, a brilliant scientist, scholar, or man of letters. In the majority of cases the articles are signed by the writers, and the index volume gives a list of the 1,500 famous men who have contributed to the work.

Any man who realises what it means to be instructed by "the world's best brains" in any subject he chooses will realise the indispensability of the *Britannica*. Its possession means that 1,500 experts and scholars are ready to tell him whatever he wishes to know—to give him accurate information whenever he requires it—no matter what the subject may be. It will give him, in short, that exact knowledge without which no man is ever successful.

Here are the names of a few of the 1,500 men—eminent for their learning and scholarship—who have written the 11th edition of the *Encyclopædia Britannica*. Each of the 1,500 is a man chosen as the authority upon his subject—the man who knows most about it:

SIR G. S. WOODHEAD, Professor of Pathology, Cambridge.
SIR COURTEEN ILBERT, Clerk to the House of Commons.
ANEURIN WILLIAMS, Chairman of Executive, International Co-operative Alliance.
MRS. HENRY SIDGWICK, formerly Principal of Newnham College.
A. F. POLLARD, Professor of English History, London.
P. VINOGRADOFF, Professor of Jurisprudence, Oxford.
J. MCQUEEN, Professor of Royal Veterinary College.
W. R. DUNSTAN, Director of the Imperial Institute.
N. W. THOMAS, Government Anthropologist to S. Nigeria.
SIR T. A. COGHLAN, Agent-General, N. S. Wales.

R. A. S. MACALISTER, formerly Director of Excavations for the Palestine Exploration Fund.
S. H. VINES, Professor of Botany, Oxford.
J. G. GRIFFITHS, late President of Institute of Chartered Accountants, London.
HON. C. D. WRIGHT, formerly U.S. Commissioner for Labour.
A. DE W. FOOTE, Superintendent North Star Mining Co., California.
ELIHU THOMSON, Consulting Engineer, General Electric Co.
H. R. KEMPE, Electrician to the G.P.O.
E. GÄRCKE, Chairman, British Electric Traction Co.
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LOUIS BELL, electrical expert and inventor.
J. MC EWAN, tea grower and importer.
A. DOUGHTY, Archivist to the Dominion of Canada.
W. SANDAY, Professor of Divinity, Oxford.
G. W. KNOX, Professor of History of Religion, Union Theological Society.
H. H. TURNER, Professor of Astronomy, Oxford.
SIR E. RAY LANKESTER, Scientist.
SIR THOMAS BARCLAY, Vice-President of Institute of International Law.
J. V. BARTLETT, Professor of Church History, Mansfield College.
T. W. RHYS DAVIDS, Professor of Comparative Religion, Manchester.
R. S. CONWAY, Professor of Latin, Manchester.
D. F. TOVEY, Reid Professor of Music, Edinburgh.
HON. W. PEMBER REEVES, formerly High Commissioner for New Zealand.
BECKLES WILSON, Compiler of Canadian Records.
A. A. BLAIR, Chief Chemist, P.S. Geological Survey.
F. G. PARSONS, Professor of Anatomy.
D. G. HOGARTH, Keeper of Ashmolean Museum, Oxford.
H. HEATHCOTE STATHAM, Editor of *The Builder*.
E. P. HILL, Member of G. A. Hill and Sons, Engineer to Manchester Corporation.
H. R. TEDDER, Librarian of Athenæum Club, London.
J. WARD, Professor of Mental Philosophy, Cambridge.
SIR HUGH CLIFFORD, Governor of Nigeria.
E. B. ELLIOTT, Professor of Pure Mathematics, Oxford.
R. WALLACE, Professor of Agriculture, Edinburgh.

The *Britannica* is thus not only a complete library of knowledge, but a library of the best available knowledge. Its contributors are drawn from all countries of the world—each writing about the subject of which he is master. The information they give is beyond challenge, indisputable.

SOME ASPECTS OF THE "BRITANNICA"

suggesting a few of the many reasons why the "Britannica" is literally indispensable in the home, the office, the study, the library, the schoolroom, or the workshop.

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till the middle of the eighteenth century. Dr. Simon is an authority on the early annals of Methodism, and if he had kept to the subject indicated in his title he would have made a serviceable contribution to the history of the Evangelical revival. But for some reason he has allowed himself to stray. In the light of the new material brought together in the standard edition of John Wesley's "Journal," he covers again the life of the Wesley brothers and of Whitefield, down to the launching of Methodism as a national movement, and including the unsatisfactory mission to Georgia. Also he gives a description of Bristol at the beginning of the great crusade. But only briefly and incidentally does he deal with the religious societies, which were important in the spiritual history of the brothers, and upon which to no small extent John Wesley built up his own organization. The character and destiny of these interesting associations are still to be explored.

From the Publishers' Table.

AN inscription of something more than bibliographical interest appears on the title-page of the recently published work of Professor Thurneysen, "Die irische Helden- und Königsage bis zum siebzehnten Jahrhundert" (Halle, Niemeyer). The book is the first published half of an analysis and an attempted dating of Irish saga literature for the period indicated—an attempt, as the author says, "to bring some order into the chaos of the Irish saga world." In his preface he refers to the "high-hearted support from Ireland indicated on the title-page." The indication is as follows:—

"Foillsigheadh an leabhair so de bharr cabhrach ó Aireachta na Gaedhilge fé Shaorstáit Eireann,"

and this acknowledgment of a grant from the Irish Language Department of the Irish Free State is followed by:—

"Gedruckt mit Unterstützung der Abteilung für irische Sprache der Dáil Eireann."

Dáil Eireann in this matter have acted in the high spirit of the Roman citizen who, when Hannibal's army was within sight of the city, bought the site upon which it was encamped.

* * *

LATVIA, or Lettland, having decided that English shall be the first foreign language taught in its University and schools, and finding itself more or less prevented by the state of the exchange from purchasing the necessary books, an appeal is now made to the British public, by the Lord Mayor of London, for assistance in kind. "There must be scores, nay hundreds, of thousands of books," he writes—"standard works in our language, disused school-books, useful in the teaching of English, as also scientific, engineering, and other professional works—for which their owners no longer have any use." Those who would join in a New Year's gift to Latvia are asked to send such books to Sir Alfred Davies, K.B.E. (c/o The Consul-General for Latvia, 329, High Holborn, W.C. 1), who is voluntarily directing the arrangements.

* * *

SIR CHARLES WAKEFIELD, with other representatives of the Corporation of London, accepted an invitation of the Mayor of Prague in June, 1920, to attend the Seventh Congress of the Sokols. One of the results of that memorable visit is a magnificent privately printed volume (token of the vitality of the Chiswick Press), recording the deputation's experiences. How this work is to be acquired by the larger public we do not know; but that such a quantity of information, in letterpress and pictures, on the problems, the life, and the living romance of Czechoslovakia, would justify any means of acquiring it, we would stoutly maintain.

* * *

THE arrival of Mr. George Palmer Putnam in London calls attention to a practical joke in the form of a book of travel, "The Cruise of the Kawa"—wanderings in the South Sea Filbert Islands—which is amusing America. This burlesque on the Pacificomania of recent readers is attri-

buted to Mr. Putnam; who is otherwise known as an author, and is Treasurer of the international publishing house which bears his name.

* * *

To the company of international magazines—"La Revue de Genève," by the way, continues a staid miscellaneous career—is now added "Broom." The title is a sprout from a passage in "Moby Dick." The promoters are Americans in Italy; and their object is to present the artists of the present time, American and European, in closer contact. This being interpreted in the first number is that James Stephens, Picasso, Miss Lowell, De la Mare, Degas, and others contribute. It is a lively compilation, and there is plenty of it. Moreover, it is surprisingly inexpensive (3s. 6d. net). Mr. Cecil Palmer is the English publisher.

* * *

In the "Bulletin" of the British Library of Political Science for November occurs a brief bibliography by Mr. Sidney Webb of "journals, diaries, and other descriptions of tours and travels in Great Britain between 1300 and 1840." Intending poets and novelists of retrospect might well supply themselves with this index to local color in the past. Many entries refer to the Department of MSS. at the Museum.

Music.

SPIRITS FROM THE VASTY DEEP.

SINCERITY is a quality often mentioned in the criticism of works of art, and many people would consider it indispensable to the creation or interpretation of music of the first rank. Yet when a modest composer tells us that his work is sincere, if it is nothing else, it does not show much critical faculty on his part. A piece of music may be inspired by the most sincere and deeply felt emotions without having any value as a work of art. It may have some power to move a sensitive but thoughtless listener as an outburst of human nature, but it does not for that reason appeal to the aesthetic sense. It is curious that insincerity should be the general impression created by the music of Liszt, who was personally one of the most generous-hearted musicians who ever lived. It would be unjust to say even that he was insincere in his attitude towards his art. There can be no doubt that, even if his operatic transcriptions and certain other works were composed merely for outward show, the symphonic poems represent very genuinely experienced emotions. They have originality of conception, they have technical skill in construction; why is it that they inevitably appear to modern audiences as monuments of insincerity?

Mr. Eugene Goossens resembles Sir Henry Wood not only in the breadth of his musical sympathies, but also in that half-instinctive, half-malicious habit of putting into the same programme compositions one of which exposes the weak points of the other. Along with Sir Edward Elgar's transcription of an organ fugue by Bach, we were given Liszt's "Prometheus." It was clear at once what Elgar had learned from Liszt and what he had failed to learn. "Prometheus" contains a fugal movement scored in that heroic style so dear to Sir Edward. It would be absurd to say that Liszt wrote better fugues than Bach; but Liszt's fugue certainly sounded much more impressive than Elgar's arrangement of Bach. It was clear at once that Liszt's fugue was conceived for the orchestra; its subjects were made appropriate to the various groups of instruments. Elgar's arrangement was, as we know, a study in technique; but from the point of view of a listener to music rather than of a student of orchestration, it was a pity that Elgar did not leave Bach on the shelf and write an original orchestral fugue of his own. For the interest of the problem lay not in the elucidation of Bach's own thought, but in the orchestral treatment of the fugal principle. There are plenty of good fugues in classical string quartets and in the works of Handel or Purcell, where the strings constitute the main body of the

orchestra; the difficulty of managing the form arises when the composer is confronted with an orchestra of the modern type. Liszt has solved it with success; Elgar's study has enjoyed popularity in the concert-room, but it is not a success from an artistic point of view.

Such movements as the fugue in "Prometheus" are exceptions to the general impression of insincerity left by Liszt's symphonic poems. The reason is that a fugue, if it is not merely dry and academic—qualities which were certainly foreign to Liszt's temperament, whatever other faults it may have had—cannot possibly be considered as a fugue if it is not true to its own purpose. It may be the merest shell of a fugue, dropping its inner parts whenever convenient, as Domenico Scarlatti's fugues so adroitly do; but it must pursue its argument logically. If it seeks to disguise its want of logic with rhetoric or virtuosity, it simply ceases to sound like a fugue at all. Liszt had a fine feeling for the romantic aspect of fugue. The form could express just that sense of struggle and aspiration which he so often desired to convey in his music. Whether the aspiration was a sincere one in itself does not matter; what makes us believe in his fugues is the honesty with which they are worked out.

It is in workmanship, much more than in feeling, that sincerity is of importance to the artist. When we instinctively know that a man is insincere in what he says to us in ordinary life, we know it because his insincerity betrays itself. In such cases the man deserves censure, not for his dishonesty, but for his want of artistic skill. He exaggerates, he uses inappropriate phrases, the wrong vocal color; he is tempted to think that as long as he refrains from telling the truth it does not much matter what he says. That is a mistake; insincerity, to be effective, must be carefully and honestly prepared and executed. The difficulty of being successfully insincere arises not because one wishes to express an emotion which one does not feel at the moment, but because one has no recollection of the appropriate emotion stored up in memory to which one can refer. The memory of such an emotion may be one's own, or it may be the fruit of observation of the emotions of other people, of the way in which they can be expressed, and of the effect which such expression is found to make on suitable subjects. All these things, which in ordinary human intercourse fill the normal-minded, plain-spoken Englishman with horror and indignation, are the natural and reasonable processes of musical composition, or indeed of any artistic creation.

Liszt's musical "insincerity" arises probably from a confusion in his mind between the emotion which he wished to express in music and the emotion which he was accustomed to receive or to observe received by others as the result of hearing music. It was a strangely emotional age. It was nothing unusual in those romantic days for ladies to be removed from concert-rooms in convulsions. Nowadays we leave that sort of thing to religious revivalists. Liszt probably enjoyed seeing ladies removed in convulsions; Berlioz certainly did. But could one imagine such a scene at one of Sterndale Bennett's concerts, or at a recital by one of his modern disciples? The courteous and amiable pianist would regard it as most embarrassing and distressing. There are still some Fat Boys of the platform who wish to make our flesh creep, but they are not natives of this country, and when they put forth their most stupendous efforts the most that can happen is that some colleague of mine bends forward in his stall and whispers over my shoulder—"I believe the man's drunk."

Why is it so many inferior composers of almost modern times drop naturally into a Lisztian style of composition, even when they have no great knowledge and no great admiration of his works? The foundation of Liszt's style is Italianate melody with German sentimental harmonies. But Mozart did exactly the same thing; so did Bach, so did Chopin. In the case of Tchaikovsky the method is consciously adopted from Liszt; yet Tchaikovsky generally conveys an impression of sincerity, even at his weakest. The fatal thing about Liszt's method was its symbolism. Certain turns of

phrase became in his mind symbols rather than expressions of ideas. Hence his love of "motto themes"—phrases reiterated dogmatically, but not worked out logically, as Beethoven would have done with them. He holds up a "motto" as a priest holds up a crucifix before the eyes of a dying man; and the psychologists know that any small, bright object, if gazed at fixedly, will induce the hypnotic state. Modern music-lovers resent this kind of fraud. We refuse to be hypnotized. The modern composer who wishes to terrify us adopts different methods. Mr. Holst is the most expert practitioner of the new school. He makes little use of associated symbols. Direct physical sensations of rhythm, of painful harmony, of dazzling color, are his weapons. His music can appeal to us intellectually, because we can enjoy the deliberate skill of its construction, but it requires considerable mental effort to resist the physical attack. Only through physical agony, he seems to tell us—especially in the Hymn of Jesus—can man see light. Hence his devotion to Oriental subjects, which he treats not in the costumier's fashion of Professor Bantock, but with an Oriental sense of emotion. Whether he sets a Gnostic hymn or writes ballet music for an opera, it is the same. We are all under his drug to-day, as an older generation was under Liszt's; but some day the fumes will pass off and the patients will have acquired a new immunity.

EDWARD J. DENT.

Science.

THE EXPOSITION OF SCIENCE.

THE widespread and increasing desire, on the part of many people who have received no scientific education, to be made acquainted with scientific theories, may mean much or little. It may be a simple and elementary effect of the war; it may mean no more than that public attention has been dramatically directed to machinery, and since the modern machinery to which they have been forced to pay attention includes such things as wireless telegraph sets and aeroplanes, this interest may easily extend, in an unforced way, to some rather abstruse modern scientific speculations. But it has been suggested to us that the present popular interest in science may mean more than that—that it may indicate an attempt to satisfy a real spiritual hunger. The great popularity of Mr. Wells's "Outline of History" is adduced as a case in point. Are we to suppose that "history," that somewhat repellent subject of one's childhood, has suddenly become popular? Or are we rather to suppose that the ordinary man, profoundly moved and bewildered by the war, and now grown conscious of his own complete mental and emotional confusion *vis-à-vis* the universe, pounces avidly on anything which promises to clear things up? His old pastors and teachers, in whom we must include his novelists, tell him nothing they did not tell him before; they illuminate nothing; he begins to wonder if they ever did; and so he turns to something which is more ruthless, which has a wider sweep, which does not partake so obviously of the human infirmities he recognizes in himself. If this is his motive, then his interest in science may be a genuine thing. It is probable that science, more than anything else, can help to allay that fever.

The point is of importance to those whose duty or inclination it is to make science accessible to the unprepared mind, for the character of their expositions will vary according to their estimate of the kind of attention they are receiving. The usual "popular" scientific article or lecture reminds one of nothing so much as the nurse administering the powder heavily coated with jam. The aim of the old type of popular expositor is, as Maxwell put it, to prevent the audience realizing that mental fatigue has set in until the hour is up. But if the popular reader is in earnest he will be prepared to think; he will become like those Northern working-men students (who, we hope, are not mythical) who read treatises on Economics and the Balkans by a guttering night-light till the small hours of a winter morning. In that case nearly



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all our popular science writings are misconceived. These works are remarkable for the startling nature of the facts they communicate (none but startling facts are admitted), for the ingenious manner in which a "human interest" is imported into every illustrative picture, and for the total absence of all reasoning. Popular science writers are urged to be, at all costs, readable, and having, as a rule, but a limited range of literary devices, their way of being readable is to leave out everything that requires thought. Science, presented in this way, will never secure serious attention, and if it be true that science is now being approached in the spirit in which literature was once approached, as something which, in the solidity of its basis and in the serenity and comprehensiveness of its temper, offers an escape from the pettiness of life and enables a man to orientate himself more justly in this distracting universe, then, if this hope is not to be disappointed, it were well if the popular expositor were more like a priest, although a very humble one, than an exhibitor of freaks at a fair.

But even granted that our expositor is allowed a free hand and has the best will in the world, how far can he go towards supplying this supposedly serious demand? All sciences are technical, but we may, roughly, distinguish between those that are technical by reason of their terminology, and those whose difficulty resides in their ideas. The difficulties of modern physics, for instance, are chiefly difficulties of ideas; the terminology of biology is difficult to the layman, but when the terms are defined the difficulty vanishes. But when the terms of modern physics are defined they do not immediately become accessible to the untrained mind. Difficulties of the same kind are met with in mathematics. A mathematical equation can be written out in words, but it does not thereby necessarily become more understandable.

A very interesting recent experiment comes to hand to illustrate our point. Dr. Julien Pacotte, in writing his book "*La Physique Théorique Nouvelle*,"* has endeavored to give a perfectly serious and adequate exposition of modern physical theories without once making use of mathematical symbols. His treatment is incomparably more serious and searching than that of any "popular" exposition. He deals, chiefly, with the theories which have necessitated a revision of our views respecting the fundamental physical entities, space, time, matter, energy, that is to say, he penetrates to the very heart of the modern physical outlook. He proceeds first to show the way in which "space" acquired fresh importance in the mind of Maxwell, who, inspired by the conceptions of Faraday, transferred his attention from the localized electric current to the electromagnetic "field" which surrounded the wire. He thus leads us, in a logical sequence, to the conceptions of Lorentz, Einstein, and Minkowski. The "space" thus obtained includes time, and our conceptions, both of "Euclidean" space and of a "uniformly flowing time," are shown to have undergone great modifications. The way in which the modern conceptions of "matter" have come about is also very adequately described; the quantum theory of energy and the highly interesting relations between matter and energy are clearly presented. Here, then, it might be supposed, is the ideal treatise on modern physics for the layman. The treatment is adequate and precise, and there are no mathematical symbols. But, unfortunately, Dr. Pacotte has merely left out the symbols; he has retained, in all their purity and rigor, the ideas. His book is not a whit less difficult to read than is the ordinary mathematical treatise; it is safe to say, indeed, that it will be read by none except by those who would not have been embarrassed if he had retained the symbols. His treatment might then have been even clearer, and it would certainly, at times, have been more concise. But the experiment was an interesting one, and its result is sufficient to show that the popular expositor of physics, if he is to satisfy a serious but unlearned interest, must, as a preliminary, discover a new technique of exposition.

S.

Exhibitions of the Week.

LOVAT FRASER'S WORK.

Leicester Galleries: Memorial Exhibition of Works by CLAUD LOVAT FRASER.

THOUGH many people—I was among them—recalled his name without special significance when told that Lovat Fraser was dead, yet the sincere expression of the seriousness of our loss in a few newspaper references was so unusual and unmistakable that, within a week, a large public became aware of the work of an artist of genius, as though it had sprung up in a night. So it had, for them. We had enjoyed, sporadically and without any show of gratitude, and without even asking to whom we were in debt, broadsheets having gay devices in primary colors for head and tail pieces, theatre posters which abruptly killed the need to catch the next Underground train, book illustrations which converted an unimportant volume into something desirable, and decorations in the cabins of a ship which could only have been done by a sprite in the dockyard before the gates were opened to mere workmen. Perhaps few of us knew that a strange and original artist was working for us till the hoardings were loud with Chanticleer announcing the "Daily Herald."

This vivacity and originality, whenever it occurred in the wilderness of art and print, was merely accepted by us, though with relief and delight, as if the gods had been unexpectedly good. So, in a sense, they had. It is usually only the no-artists of whom we are aware, and who get our generous attention. The creator sends out his work from his seclusion, being much too occupied to wonder what we think about him. This is the right way, but it has its disadvantages, both for us and the artist. There was this delicate youth, Lovat Fraser, with his gifts which, so far as we knew him and valued him, indicated the use of a gun at Loos. He managed to survive that task, and in our gratitude we kept him similarly employed till he was gassed, and so provided him with the principal cause for his early death. Pity he was not a professional boxer. Or if he had played the flute he could have served his country in a regimental band.

Lovat Fraser's working life must remain inexplicable to an outsider. He began drawing, we learn, at twenty, he spent four years in the army, the last two years of his life were broken by ill-health, and he died when he was thirty-one. Then how is it possible to explain the variety, ardent spirit, and mass of his effort shown at the Leicester Galleries? In a literal sense this must be a miracle to us. We have no other way of explaining genius so bright, various, and fecund. We know quite well that intelligence, skill, and industry could not accomplish it.

Yet although his memorial exhibition, before one has been five minutes there—five minutes is enough to send a visitor inquiring who was this Lovat Fraser—stirs remorse for our ignorance of an extraordinary mind, and our waste of it, and sets the imagination wondering uselessly as to what on earth he would have done had he lived, this artist's drawings and decorations excite more than surprise at their delightful nature, and more than wonder over what he might have done.

For most of us know that the usual picture exhibition has the same attraction as the common row of new novels. It has little relation to any life we know or desire to know. And the "one-man show" is so discouraging as a rule to all but the professional art critics and the friends of the artist, that the public feels that art is a precious sort of parlor-game for those who understand its difficult technique; it is a mystery penetrable chiefly by those who are able to discern in it significant form. Like chess, it has no concern with life or mind. Lovat Fraser sweeps all that aside with a laugh, and what he puts in its place anyone may enjoy. He easily translates to others, as an artist should in any medium, common experience in relation to his own superior vision. What we had seen with indifference becomes beautiful when he looks at it for us; he makes us aware of what we had missed. Our own low and slack

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H. M. T.

Forthcoming Meetings.

Mon. 12. Royal Geographical Society, 5.—"Photographic Equipment for Travellers" Capt. J. B. L. Noel. British Academy (Royal Society's Rooms), 5.15.—"The Relations between Arabia and Israel in the Early Christian Centuries," Prof. D. S. Margoliouth. King's College, 5.30.—"The History of Austria-Hungary, 1526-1827," Lecture VIII., Dr. R. W. Seton-Watson. King's College, 5.30.—"The Greco-Turkish Question," Lecture X., Prof. A. J. Toynbee. Essex Hall, 8.—"The Washington Conference," Mr. Bertrand Russell. Royal Society of Arts, 8.—"Processes of Engraving and Etching," Lecture III., Prof. A. M. Hind.

Tues. 13. Royal Asiatic Society, 4.30.—"Modern Babylonia," Mr. Campbell-Thompson. King's College, 5.30.—"The Modern Scientific Revolution: The Reign of Relativity," Prof. H. Wildon Carr. King's College, 5.30.—"Psychology and Psychotherapy," Lecture IX., Dr. W. Brown. Institution of Civil Engineers, 6.—"Deep-Water Quays," Mr. Ernest Latham; "The Stability of Deep-Water Quay-Walls," Mr. F. E. Wentworth-Shields. Faraday Society (Chemical Society's Rooms), 7.45.—Annual Meeting; "The Structure of some Gaseous Molecules," Prof. A. O. Rankine.

Wed. 14. Royal Meteorological Society, 5.—Discussion on "Visibility" King's College, 5.30.—"Gothic Art in the Fourteenth Century: Conclusion," Prof. P. Dearmer. Industrial League (Caxton Hall), 8.—"The Cost of Living and its Implications," Mr. H. G. Williams. Royal Society of Arts, 8.—"Trade with the Netherlands East Indies," Sir Walter B. Townley.

Thurs. 15. University College, 5.—"Customary Feudal Systems," Lecture VII., Prof. J. E. G. de Montmorency. Royal Numismatic Society, 6.—"A New Three-Pound Piece of Charles I.," Mr. L. A. Lawrence.

Fri. 16. London School of Economics, 5.30.—"Business Depression and the Instability of Money," Lecture II., Prof. Irving Fisher.

The Week's Books.

Asterisks are used to indicate those books which are considered to be most interesting to the general reader. Publishers named in parentheses are the London firms from whom books published in the country or abroad may be obtained.

PHILOSOPHY.

***Bosanquet (Bernard).** The Meeting of Extremes in Contemporary Philosophy. Macmillan, 8/6 n.

Holmes (Edmond). All is One: a Plea for the Higher Pantheism. Cobden-Sanderson, 5/- n.

Reincarnation. The True Chronicles of Rebirth of Two Affinities. Recorded by One of Them. Palmer, 10/6 n.

***Unamuno (Miguel de).** The Tragic Sense of Life in Men and in Peoples. Tr. by J. E. Crawford Flitch. Macmillan, 17/- n.

Warren (Howard C.). A History of the Association Psychology. Constable, 16/- n.

RELIGION.

Creative Christianity. Addressed by Dr. H. Ware and others. Hodder & Stoughton, 5/- n.

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***McGovern (W. Montgomery).** An Introduction to Mahayana Buddhism, with Special Reference to Chinese and Japanese Phases. Kegan Paul, 7/6 n.

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***Harrison (Frederic).** Novissima Verba: Last Words, 1920. Fisher Unwin, 10/6 n.

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